

WOMEN
of
MAVEL
LIMITED SERIES
2 of 3

GIRL COMICS

NO. 2



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GIRL COMICS

Part Two of Three

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Attilan

HOME OF THE
AVENGERS...

A SPARKLING CITY
HIDDEN AWAY FROM THE
POPULACE OF EARTH
HIGH IN THE HIMALAYAN
MOUNTAINS.

TODAY THE
CITY RUMBLES—



UNNERVING THE
NONHUMAN CITIZENS
FROM HIGH IN THE
ROYAL GARDENS—



TO FAR BELOW THE
CITY WHERE THE
ALPHA PRIMITIVES
LIVE AND TOIL.





SOMETHING RUNS AMOK
IN THE MARBLE PALACE.



**STOP!
STOP!**

FINE, IF
THAT'S THE WAY
YOU WANT TO
PLAY...



...I'LL CREATE
SOME HIGH-POWERED
MINDS TO TANGLE YOU
IN THESE CURTAINS.

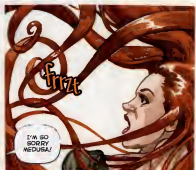
Crystal
PRINCESS OF
ATTILAN



GORGONI!

GRAB HIM!
HE'S GETTING
AWAY!







THERE HE GOES!

WHAT HAS HE BEEN ROLLING IN?

GET HIM BEFORE HE RUNS INTO...

Black Bolt

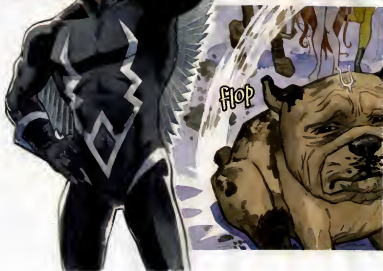
LEADER OF THE INHUMANS...



...WHOSE SLIGHTEST WHISPER CAN CAUSE A SONIC BOOM.



SWUSH



Flop

A full-page comic illustration. A woman with long blonde hair, wearing a yellow bikini, is washing a large brown bulldog in a waterfall. She is holding a small orange toy dog on a leash. The scene is filled with white soap bubbles. A speech bubble from the woman says, "DON'T LOOK SO DISTRESSED, SILLY PUPPY! YOU'RE QUITE LUCKY HE DIDN'T SAY 'SIT' OUT LOUD!". The background shows a rocky waterfall with green foliage.

DON'T LOOK
SO DISTRESSED,
SILLY PUPPY! YOU'RE
QUITE LUCKY HE
DIDN'T SAY "SIT"
OUT LOUD!

Dögged Pursuit

Story and Art by Jill Thompson
Lettering by Kathleen Marinaccio

SPOTLIGHT

June Tarpe Mills



Illustration by Linda A. Reed

During the Golden Age of comic book production it was not industry standard to provide detailed credits for each strip, making the creator-tree a bit difficult to navigate. The business' brisk general turnover combined with the fact that few women even worked in comics makes the hunt for female creators in particular quite a task. What further complicates matters is when a creator shied away from acknowledging his or her gender in the credits. Like many female writers and artists before her, June Tarpe Mills signed her stories with her gender-neutral middle name, Tarpe, in case her first name caused inadvertent sexual discrimination. But hide it or not, June Tarpe Mills was in fact Marvel's first prominent female creator.

Educated at the Pratt Institute, Mills worked as a Sunday comic strip artist, creating characters like The Cat Man, The Purple Zombie and Daredevil Barry Fin before conceiving her most notable character: Miss Fury. Launched in 1941 as the *Black Fury* in the *Bell Syndicate*, the series is one of the first of its kind: a comic with a female super hero as its lead and a female at the creator's reins. Mills created, wrote

and illustrated the strip, which eventually took the name of its title character, Miss Fury. The comic featured Marla Drake, a wealthy socialite who donned a panther-like costume to fight evil-doers as an escape from her mundane life. Though she had no significant

powers of her own, the costume was said to be cursed, causing the wearer to have unusual abilities. It's been noted Mills fashioned the character's physical attributes after her own appearance, and the few public pictures that exist of Mills actually show that similarity. Marla Drake was fashionable, beautiful and brazen, much like Mills herself.

As the popularity of the strip increased, Mills agreed to start doing interviews, finally exposing her true identity to audiences—and surprisingly having no apparent effect on its sales. Its continued popularity attracted the attention of Marvel, and from 1942-1946 the company published her strips in a series of 8 comic books. The strip itself ran until 1962, after which Mills retired from the comics industry. Until 1971 that is, when she came back to Marvel to work on the romance title, *Our Love Story*.

Though Mills might have chosen a relatively conservative garb for her super hero (the fully covered albeit form-fitting costume only showed a bit of her face), the content of the strip was quite risqué for the times. With scantily-clad women, violence and sensitive subject matter that touched upon the political climate at the time, Mills portrayed a very untraditional and sometimes controversial spin on popular culture. A few decades ago, she might have been thwarted by society's inner circles, but it's that same nonconformist creative spirit that has us at Marvel celebrating Mills and her amazing contribution to the field. Her tenure at the company may have been short, but she unknowingly set the standard for future women of Marvel to come.



Panel from *Black Fury*



Special thanks to
Trina Robbins







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SPOTLIGHT

Ruth Atkinson



The title *Girl Comics* has had its fair share of critics and supporters. But love it or hate it, those familiar with Marvel's history will know that the title is a throwback, referencing a series that sought the attention of the female marketplace. Atlas Comics (Marvel's predecessor) published a romance series in the early '50s entitled *Girl Comics*, which eventually became *Girl Confessions*. In the spirit of bringing in more of a female readership Atlas produced a series of romance and female-centric comics. At the helm of this venture was one of the industry's pioneering female illustrators, Ruth Atkinson.



Originally from Toronto, Canada, Ruth was raised in upstate New York and entered the comics field through Fiction House, a comic publishing company, and Iger Studio, a comic-book packaging company. At Fiction House she freelanced as a penciler and inker on multiple titles, with her first credited work, *Wing Tips*, published in *Wing Comics* in 1944. It featured an airplane called The Hellcat, a name which would have later significance in Ruth's comic career.

Author and historian Trina Robbins noted in *The Great Women Superheroes* that many of Fiction House's stories featured "strong, beautiful, competent heroines...that did not need rescuing." It was an innovative point of view for an entertainment company at that time, but seems as though it might have had an indirect influence on Ruth's creative process. When she left her position as art director at Fiction House, she freelanced for Timely Comics and co-created the red-headed teen sensation, Patsy Walker. Patsy premiered in *Miss America* #2 in 1944, eventually earning her own series in 1945. It became one of Marvel's most successful series featuring a female lead, with Ruth penciling and inking on it for about 2 years. By the '70s, Patsy went on to assume the super hero persona of Hellcat, establishing herself as one of Marvel's longest-running female characters.

Ruth might have hit the jackpot with Patsy, but she wasn't done yet. Around the same time as Patsy's inception, Ruth created *Millie the Model*, a humor series about a fashion model in New York City. The series ran from 1945 to 1973, with numerous spin-off titles as well. Most recently the character was revived in *Modelo Inc.*, honoring the original title by featuring Millie and her model gal pals, with a guest appearance by fashion guru, Tim Gunn—proving the timelessness of Ruth's creations.

Though she passed in 1996 after a battle with cancer, Ruth has left an indelible mark at Marvel and across the comics industry. Her creations have spanned Marvel's pages, establishing Ruth as one of the company's preeminent and most influential creators—and one of its favorite girls in comics.

Modelo Inc. revved Ruth's most memorable creation.



A rare signed page from Millie the Model #1





VALKYRIE
Art by COLLEEN DORAN

FANTASTIC FOUR HEAD-
QUARTERS, FRIDAY NIGHT...

Dude,
JUST CALL!

This is a dumb
idea, kid. What if
he's got caller ID?
Read will KILL us.

Ben...
don't be a--

FINE,
but keep your
big mouth
shut!



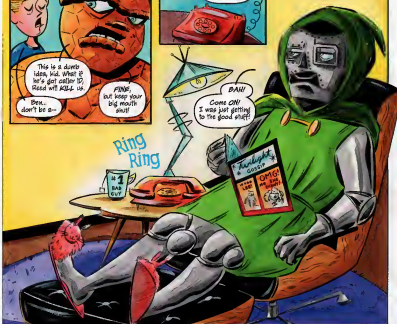
You are SO
buying pizza
tonight.

SOMEWHERE,
IN LATVERIA...

BAH!

Come ON!
I was just getting
to the good stuff!

Ring
Ring



Greetings,
Vic! It's Gal!

GALP!!

Ery, shere,
YEAH, it's
Galactus. What's
up, pal?



Ahh,
Greetings!

Oh, yeah
So waddya
don't come on
a Friday night?
No gaw, gaw
dinner?

I'm
enjoying
my tea.



Tea, eh?
...What kind
of tea?

Chamomile.



20 MINUTES LATER...

And the Hypersound Piano,
ANOTHER genius idea! The
Reducing Ring, the Time Platform!
Ahhh, those were the DAYS, my friend!
But I have to up my game nowadays,
with the **FOUR FANTASTIC
PEETS** still running around!

Yeah, they're
a bunch of dweebs!
Especially that
Reed!

BAH! Don't get me
started! If it weren't for
that loser Richards, Spider
would be... well you know, Spider's
cool... Okay, Okay, I **LOVE** her...
but don't tell a single pers--

NO WAY!!

Uh, guys?
Did you order
that pizza
yet?

Uh, hey,
Guus. Watch-head
has something to
tell ya!

DOOM'S SUE!
Story and Art by Stephanie Bagdasarian
Featuring by Kathleen Richardson



WHO IS THE ENEMY?

- A. Your cafeteria lunch lady
- B. The mailman
- C. Your friend's mom
- D. ALL OF THE ABOVE**

**WHERE IS
THE ENEMY?**

WHAT IS THE ENEMY?

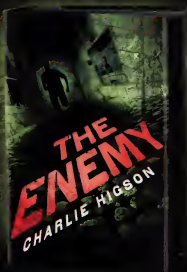
- A. Violent and disarming
- B. Out for blood
- C. Coming to get you. . .
- D. ALL OF THE ABOVE**

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EVERYWHERE.**

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thriller from

CHARLIE HIGSON

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SO I WENT
OUT TO RUN
A COUPLE
ERRANDS
TODAY--



I'M WALKING
ALONG,
ENJOYING THE
SUNSHINE--



-- AND I SPOT
THESE KIDS, MAYBE
TWELVE, THIRTEEN
YEARS OLD--

-- AND
THEY'RE READING
A COMIC BOOK AND
ONE OF THEM
SAYS:



I WISH I HAD
SUPERPOWERS. KNOW
WHAT I'D DO IF I HAD
X-RAY VISION?



I'D LOOK
IN THE GIRLS'
LOCKER ROOM
AT SCHOOL.



CHARMING.

I KNOW!



MAN,
I SPENT SO MANY
YEARS ON X-FORCE,
X-TERMINATORS,
X-WHATEVER, TRYING
TO DO SOME
GOOD...



D'YOU EVER
THINK ABOUT
USING YOUR
SUPERPOWERS
FOR EVIL?



YOU CAN STAB
TO DEATH ANYTHING
THAT CAN BE STABBED
TO DEATH, AND I'VE GOT
MAP EXPLOSION-MAKING
SKILLS ... WE'D BE AMAZING
SUPER-VILLAINS!



SCREW THE
WHOLE "OH NOES,
WE HAVE TO PROTECT
THE WORLD THAT
FEARS AND HATES
US" CRAP!

WE COULD
USE OUR POWERS
TO GET WHAT WE
WANT ALL THE
TIME.



I THINK MY
SUPER-VILLAIN
NAME WOULD BE
GIRL EVIL OR
LADY EVIL OR
EVILICIOUSNESS
OR....

WELL,
SOMETHING TO
DO WITH EVIL
ANYWAY.



I MEAN,
THAT STUPID KID I
SAW TODAY, HE DOESN'T
WANT SUPERPOWERS SO
HE CAN MAKE THE WORLD
A BETTER PLACE, HE WANTS
'EM SO HE CAN SEE GIRLS
IN THEIR UNDERWEAR!
WHAT THE HECK!

SPOTLIGHT

VALERIE BARCLAY



Stan Lee wrote the now-rare book called *Secrets Behind the Comics* in 1947. It imparted Lee's comics knowledge and is an entertaining and insightful read about the how-to of comic book publishing. But what caught our eye was a shout-out to one of Timely Comics inkers at the time: Ms. Violet Barclay. Stan called her their "glamorous girl inker," noting that, in fact, women did work alongside men in the comics business. At a time where credits for many of the Timely titles are unclear, this specific acknowledgment has particular importance. Not only was she one of the first women at the company, she was also one of the few female cartoonists working during the Golden Age.



Born in Manhattan in 1922, Valerie (she changed her name to Valerie as "Violet" was too feminine for her taste) honed her artistic skills at a young age. She enrolled in the School of Industrial Art high school (now known as the School of Art and Design), a notable educational institution that focuses on the creative arts. Unable to find decent work in the general art industry post graduation, Valerie worked as a hostess at the Café Rouge to help make ends meet, earning about \$18 a month. At the very same restaurant in 1941, she ran into her old high school classmate, Mike Sekowsky. He encouraged her to join Timely Comics (later called Marvel Comics) where he worked as a penciler. By January of 1942 and at the age of 18, Valerie was working at Timely as an inker with a nice bump in salary to \$35 a month.

by watching Gantz, a credit to her artistic talents. Valerie's inking contributions were mostly on romance and humor titles, the later being a recent inclusion to Timely's editorial focus. They included such titles as *Super Rabbit*, *Ziggy Pig* and *Silly Seal*, *Rusty*, and *Nellie the Nurse*.

Valerie was at Timely for almost seven years, eventually leaving to freelance as a penciler and inker for DC Comics, Ace Periodicals, and St. Johns' Publications, to name a few. In an unlikely career shift and due to the industry slump, Valerie dabbled in modeling for awhile. But her calling as an artist was strong, and eventually she transitioned to fashion illustration working on catalogues for such retailers as Lane Bryant and Abraham & Straus. Though she retired in 2004, she continued to paint in her spare time, until her death on February 26, 2010.

Valerie's quiet contribution to Marvel Comics will always be remembered. At a time when men dominated the workforce, Valerie was able to achieve a prolific career in an even more male-centric industry. For this and for her artistic finesse, we salute the memory of Valerie Barclay, Marvel's "glamorous" and talented girl inker.



She didn't have any specific training in inking, but credits inker and penciler Dave Gantz for teaching her—although her lessons were mostly achieved

AS WARY JANE ENJOYS A LAZY SUNDAY AFTERNOON READING THE PAPER, HER THOUGHTS TURN TO HER LOCAL DATING PROSPECTS.

MAYBE IT'S TIME TO POP INTO THE SUPER HERO DATING POOL AGAIN. I WONDER WHAT BLINDLE GUYS AND GUY TRIPS THESE DAYS?

TOO BAD THERE ARE NO GEEK-CENTRIC PERSONAL ADS...

ATLANTEAN PRINCE seeks companion who enjoys long walks on the beach, into the water and under the water.

DEMONICALLY CURSED BIKER seeks woman with a great sense of humor. Must enjoy the smell of burning leather and asphalt.

WEALTHY WEAPONS MAGNATE seeks woman who enjoys the finer things in life and the cold touch of metal.

VIGILANTE WIDOWER seeks stakeout partner. Interests include: revenge, gun collecting.



I HAD A CAPE MADE
FROM THE MONA LISA
AND JOHNNY PEPP WAS
MY CONCUBINE.



YEAH.

SO DID YOU
TELL OFF THE
GROTTY LITTLE
BRATS?

NOT
EXACTLY.



YEAH,
SO MUCH
FOR DOING
GOOD,
HUH?

"DO YOU EVER?"

FAITH ERIN HICKS
SCRIPT/ART/LETTERS
CRIS PETER
COLOURING

COMPACT BUT RUGGED
Canadian seeks companion
who likes the outdoors,
craft beer, and five o'clock
shadow. Height should
not be an issue.
Must love animals.



**ATHLETIC,
POPULAR**
ex-fireman looking
for hot times with
an adventurous
woman. Fire
insurance
recommended.



ASGARDIAN GOD seeks woman
whose hairstyle can stand up to
gale force winds. Enjoys stormy
nights and carpentry.



FACE IT (BABY)
you just hit the jackpot!

SORCERER SUPREME
looking for a magical lady
who enjoys the occult arts,
transdimensional travel,
and ballroom dancing.





MISS AMERICA

Pencils by RAMONA FRADON

Inks by REBECCA BUCHMAN

Colors by JUNE CHUNG

SPOTLIGHT

LINDA FITE



What was fascinating about Marvel in the '60s was the potential the company inspired and cultivated. No one quite exemplifies that like Linda Fite, an editorial assistant to Stan Lee who worked under Flo Steinberg, Marvel's original Girl Friday. For her short time there, Linda managed to go from assistant to writer fairly quickly, which was quite a path for a girl who applied to Marvel on a whim. But if you've ever been acquainted with Linda, it's no surprise to see why.



Though she was a comics fan as a child, Linda discovered Marvel while she was in college in Lynchburg, Virginia. While she was applying for jobs post-graduation, she realized she could go one of two ways: "I could work for a big generic magazine, or I could work in comics. And I decided to go after the oddball option: Marvel!" As a tenacious and motivated post-grad, Linda moved to New York City and sent a letter of interest to Stan Lee. She enumerated upon her many skills as a public relations assistant, writer and typist, rounding it off with a wisecrack about not there not being enough "hoifers in the Bullpen". Flo Steinberg and Stan Lee were so amused and impressed by the letter they asked her to come by the offices if she were ever in New York. "When I heard Flo's voice on the other end, I fell off my chair!" After their first meeting in 1967, Marvel offered Linda a summer position which eventually turned into an editorial assistant gig.

Linda worked for Flo and as Stan's assistant mostly, answering fan mail and doing production work. All the while she was amongst some of Marvel's biggest and brightest creators like John Romita, Marie Severin, Sol Brodsky, and Roy Thomas, to name a few. "All of the legends people hear are true. It really was a fun time. There was no bickering. Everyone just got along." History repeated itself when Linda responded to Barry Windsor Smith's letter to Marvel. She showed it to Stan, noting that he seemed talented and per Stan's request wrote back to Barry inviting him to stop by the offices if he were ever in New York. A few months later, Barry flew in from England and showed up at Marvel's door, a daring move which launched his career and a very long and fond friendship with Linda.

Meanwhile, Linda was getting the writing bug. A writer at heart, she began to nudge editor Roy Thomas to let her work on a title. Eventually Roy agreed and put her on a *Kid Cat* *Outlaw* title called "Dixie or Die" in 1968. After that was published, Linda remembers excitedly sending it to her old college professor with a note bragging: "Published at 23!" Thereafter she worked on *Night Nurse #4* and backup stories for *Uncanny X-Men*. In 1972 Stan and Roy had an idea to tap into the female market by creating a comic book for girls called *The Cat*. Linda, who had quit but was freelancing at the time, was given the task to write with Marie Severin on as penciler. The series followed Groer Grant, a model housewife turned super hero after a twist of fate. Though Linda mourns the title for its short shelf life, she loves that she was able to write an engaging tale about a strong and independent female super hero, of which at the time there were few. The Cat eventually evolved into the character Tigra and the Cat's costume was later donned by Patty Walker when she became Hellcat.

Although Linda has moved on from comics as a profession (she's now a features writer for the *Times Herald-Record* in Middletown, NY) her friendships and memories from Marvel haven't left her. Linda truly embodied the Marvel spirit with her excitement and passion for the content, while her charm and tenacity made her beloved by all who met her—and that makes her a woman of Marvel for life.





WHAT I KNOW:
THAT MATTER IS CREATED
BY THOUGHT, NOT THE
OTHER WAY AROUND.

THAT IS
THE PHYSICS
OF MAGIC.

WHAT I FEAR:
IF ALL THOUGHT
CEASES...

...WILL MATTER
ALSO WEAKEN AND
DISAPPEAR?

BONDEAU

Script by Christine Bongiorno & Art by Cynthia Martin & Color Art by Jesse Chung & Letters by Kathleen Martinovic



HOW DO
I GET MY
THOUGHTS
BACK?



NNGH!

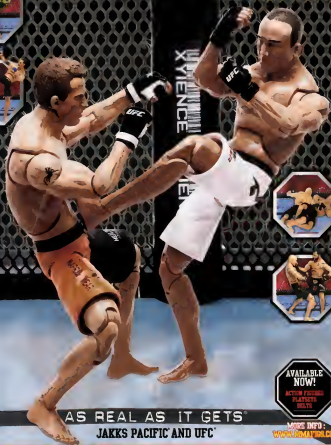
AT FIRST
I THOUGHT
IT WAS JUST A
CLOAKING
SPELL...

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...BUT HIDING
YOUR HOME IN A
LIMINAL SPACE?

ELEGANT.

BUT
SLIPPERY.
YOU FOUND ME,
AFTER ALL,
ADRIA.

I'VE HAD A
FETTER WATCHING
THIS PLACE FOR MONTHS.
I KNEW IT HADN'T BEEN
DESTROYED.

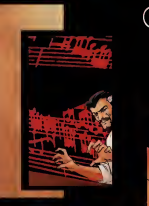
I COULD
STILL SMELL
YOU HERE.



I WANT TO
SEE... WHAT
HAPPENED
TO YOU.

YOUR MIND IS
STILL FREE. GO ON,
ASTRAL-PROJECT
OUT OF HERE.

LATELY, I'VE
BEEN DOING AN
EXEMPLARY JOB OF
KEEPING BODY AND
SOUL TOGETHER.





IT'S A BIT
WORE SLAPSTICK
THAN I'M USED TO,
I'LL ADMIT.



I DON'T
FEAR YOU,
ADRIA...

...BECAUSE
I HAVE NOTHING
YOU WANT.

I'M
ABSOLUTELY...
POWERLESS.



YOU'RE A
LIAR, AND ALONE.
WHERE ARE ALL OF
THOSE GIRLS? ALL
YOUR "SENSITIVES"
WITH ALL THAT
TALENT?



THIS IS A SPELL.
EVEN YOU DON'T KNOW
AN ENERGY LOCK THAT
MOVES POWER. I'VE...
I'M NOT GOING TO
KILL YOU, STEPHEN.

YOU'LL HOWER FOREVER ON
THE BRINK OF OBLIVION, IN A
GRADED GLASS CASE, MY TROPHY,
DISPLAYED FOR GUESTS AS WE TAKE TEA
IN YOUR HOME—MY HOME—WHENEVER
WE TALK OF OLD THINGS.

ONCE I MOVE INTO
THE SANCTUM SANCTORUM,
I'LL ACQUIRE EVERY BIT OF POWER
YOU'VE HIDDEN AWAY IN THE WALLS,
THE FLOORS, THE BOOKS...



YOU KNOW
HOW I KNEW I
WOULD WIN,
STEPHEN?



Have a 4-

GONE? LEFT YOU? EVEN
THE PUNK ROCK GIRL
WITH THE BLUE HAIR?

I'M A
WOMAN.

AND WOMEN
HAVE ALWAYS
BEEN YOUR
GREATEST
WEAKNESS.

REMEMBER
ME,
STEPHEN?

HOW
YOU FAILED
ALL OF US?

HOW
YOU FAILED
ME?

One... item...
only.

I'll give
it... to you.
If you...

YOU'VE
CONCENTRATED
ALL YOUR POWER
IN ONE OBJECT?

Yes.

WHERE?
AN AMULET?
A BOX?

The
piano.

OF COURSE I KNOW
THAT SPELL. YOU IMPULSIVE
LITTLE WRETCH.

IT'S AS
OLD AS PRICKING
YOUR FINGER ON A
SPINNING WHEEL.

AND ENCHANTED
INTO A PIECE OF
FURNITURE, IT MAKES
FOR EXCELLENT
SECURITY.

YOU WERE
RIGHT ABOUT
ONE THING,
THOUGH.

THIS HELD
THE LAST OF
MY STORED
POWER.

A MUSICAL
INSTRUMENT,
ADRIA IS LIKE
A PAIR OF
BOOTS.

IT BEARS
THE IMPRINT OF
ITS MASTER'S
USE.

IT HOLDS
HIS POWER, AND
IT RESPONDS.

I'VE BEEN
PRACTICING THIS
PIECE BY BACH.
A RONDEAU.

THE TITLE'S
AN INSTRUCTION
"RETURN TO THE
BEGINNING."

MANY
NEUROSURGEONS
PLAY THE PIANO. YOU
KNOW, IT'S
GOOD...

FOR
THE MIND.

FOR
THE HANDS.

IT'S
EXCRUCIATING,
THIS PRACTICE.
RETURNING, WITH NO
MAGIC AND NO...
DEXTERITY.

BUT ONCE A
DECISION IS MADE TO
PLAY HURT, TO ENDURE
AND PLAY WHAT'S IN FRONT
OF YOU AS BEST
YOU CAN...

THEN
ALL THAT'S
LEFT IS THE
DOING...

...TO
GET IT ALL
BACK.

click

End



*"I am a
weapon of
mass destruction."*

- **HAZMAT**

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CREATOR BIOGRAPHIES

CHRISTINE BOYLAN has written comics and graphic novels for DC Comics (*Superman, Legion of Super-Heroes*), Tokyopop (*Star Trek: The Manga, Princess Ai*), Boom Studios (*Zombie Tales, Cthulhu Tales*) and NBC/Universal (*Herveo*). A native New Yorker, Christine currently lives in Los Angeles where she writes for Electric Entertainment/TNT's critically acclaimed television series, *Leverage*.

ELIZABETH BREITWEISER has her roots in fine arts and a passion for color theory, and found her way to work for Marvel as a colorist in 2008. Since then she has lent her talents to titles such as CAPTAIN AMERICA: THEATER OF WAR, UNCANNY X-MEN, AGENTS OF ATLAS, THE INCREDIBLE HULK, and AMAZING SPIDER-MAN. Elizabeth leads a semi-reclusive lifestyle in Little Rock, AR with her comic artist husband, Mitch Breitweiser, and two crazy cats named Chumley and Ham.

REBECCA BUCHMAN has been inking comics since 2007 for both Marvel and DC Comics (THUNDERBOLTS, AVENGERS: THE INITIATIVE, *Green Lantern Corps*) and lives in the Atlanta metropolitan area. She learned her craft by studying under Dexter Vines. When she's not inking, she can be found kayaking, skiing and motorcycling.

STEPHANIE BUSCEMA is a freelance illustrator and cartoonist based in Brooklyn, New York. She creates paintings with gouache, ink and cel-vinyl inspired by everything mid century, vintage picture book illustration, early animation and horror/sci-fi films. Her paintings have appeared everywhere from gallery walls to picture book pages (such as the upcoming *Maybe I'll Sleep in the Bathtub Tonight: and Other Funny Bedtime Poems*, from Sterling Books) and comic books, such as WEB OF SPIDER-MAN,

SPIDER-MAN FAMILY and AMAZING SPIDER-GIRL.

JUNE CHUNG graduated from the Rhode Island School of Design. She put her painting skills to good use, coloring such comics as MARVEL ZOMBIES, THOR, and numerous other titles. She lives in Las Vegas with her husband and a dog named Loki.

COLLEEN COOVER is a cartoonist living in Portland, Oregon. She is the creator of *Small Favors*, a romantic fantasy for adults, and artist of the all-ages *Banana Sunday*, written by her husband Paul Tobin. Their original graphic novel *Gingerbread Girl* is soon to be published by Top Shelf Press. She is a regular contributor to a variety of Marvel Comics, including X-MEN: FIRST CLASS, POWER PACK, and PET AVENGERS.

COLLEEN DORAN is an illustrator with hundreds of credits for clients including Marvel Comics (AMAZING SPIDER-MAN, X-FACTOR, CAPTAIN AMERICA), DC Comics (*Sandman, Wonder Woman, Teen Titans*), Lucasfilm, The Walt Disney Company, Reader's Digest, Scholastic, and many more. She is a frequent lecturer on graphic novels, and she was artist in residence at the Smithsonian Institute in Washington, DC where she lectured on Hokusai and ukiyo-e prints and their relation to pop culture and manga. Currently, she is working on two original graphic novels for Vertigo (*Stealth Tribes* and *Gone to Amerikay*), as well as one for publisher Houghton Mifflin with best-selling novelist Barry Lyga. Her graphic novel series with Image Comics, *A Distant Soil*, was listed among the 101 best graphic novels of all time, and has tens of thousands of readers as a webcomic.

ABBY DENSON is the Lulu Award-winning

GIRL COMICS

cartoonist and creator of the graphic novels *Tough Love*, *High School Confidential*, *Dolltopia*, and *The City Sweet Tooth*, a comic strip blog about NYC's desserts. She's scripted AMAZING SPIDER-MAN FAMILY, *Powerpuff Girls*, *Simpsons Comics*, and too many other kids' comics to list here!

KRISTYN FERRETTI provides design and branding services to worldwide corporate clients as an Art Director in NYC. In comics she was the lead letterer for Tori Amos' Eisner and Harvey Award-winning *Comic Book Tattoo* and has provided lettering and design for *Viking*, *24seven*, *The Cross Bronx*, *Grounded* and many others.

RAMONA FRADON studied art at Parsons School of Design and The Art Students' League in New York. Her first job was a war story for *Timely* in 1951; after various short features at DC Comics, she went on to pencil her first on-going gig, *Aquaman*, until 1960. In addition to creating the cast for and penciling *Metamorpho* at DC, she worked on numerous titles for both DC and Marvel, including FANTASTIC FOUR, THE CAT, *Metamorpho*, *House of Mystery*, *Plastic Man* and *Freedom Fighters*, to name a few. From 1980 through 1995, she was the regular illustrator on the Chicago Tribune Syndicated strip *Brenda Starr*. In 2006, she received an Eisner Lifetime Achievement Award, and is currently illustrating an original graphic novel. She attends two or three conventions a year, and steadily accepts commissions.

FAITH ERIN HICKS has drawn thousands of comic pages over the past ten years, and has managed to get paid for some of them. She's written and drawn two graphic novels, *The War at Ellanore* and *Zombies Calling*, both published by SLG Publishing and has drawn (but not written) a third graphic novel, *Brain Camp*, which will be out in fall

2010 from First Second Books. She's currently working on her fourth graphic novel, which she hopes will be out soon from First Second Books. She has lots of free comics and artwork on her self-titled website. She lives in Nova Scotia.

KATHRYN IMMONEN has written stories for both Marvel and DC Comics, but her favorite project so far is the PATSY WALKER: HELLCAT miniseries. She has made life difficult for the fan favorite RUNAWAYS, ruined high school for Pixie in the X-Men miniseries, PIXIE STRIKES BACK! with Sara Pichelli and continues her rampage with this June's HERALDS, with Tonci Zonjic. With Stuart Immonen, her creator-owned work includes *Moving Pictures*, from Top Shelf and *Never As Bad As You Think*, from Boom! Studios. They are currently working on their next project, *Russian Olive to Red King*. She lives in Toronto with her very talented husband, her very tall son and their very bad dog.

MAIKO KUZUNISHI is a freelance graphic designer/illustrator and co-owner of Decoylab Design Studio, in Kansas City, Missouri. Her designs and logos can be seen on products from Marvel, Image, Coca-Cola, TNT, and AMC and she's done illustration work for *Yen*, an Australian fashion magazine, as well as Forum Snowboards. In addition to text design, she designs and sells clocks, some of which have been featured in magazines like *Cookie*, *Parents*, *Real Simple*, *Lucky* and *Nylon*.

KATHLEEN MARINACCIO is the Founder of Fishbrain, LLC and a Professor at Otis College of Art and Design. Fishbrain is an award-winning design firm specializing in corporate identity, book design, packaging, promotions and event marketing. She lives in Los Angeles with her main squeeze Dana Moreshead and their two children Franklyn and Hudson. Kathleen's comics career



began in NYC in 1994, designing packaging and style guides for Marvel, before moving on to craft lettering and logos for Wildstorm, Image, Dark Horse, Top Cow, The HERO Initiative, Stan Lee, and a number of independent creators. She'd like to dedicate these pages, and every page she letters, to "the clowns who dragged me into the funny book business — Mike Thomas, Dana Moreshed, and Paul Mounts."

CYNTHIA MARTIN was born in southern California and attended school there. At the age of 22 she was hired for her first professional assignment, penciling the monthly comic book *STAR WARS* for Marvel Comics. In the years since she's continued to work in animation and comics (*SPIDER-MAN*, *Wonder Woman*, *Blue Beetle* and the Boom! Studios anthology *Zombie Tales*), as well as children's publishing, working on a number of books in the last six years for scholastic publishers such as Eureka Press, Capstone Press, Stone Arch Books and ABDO Publications.


CRISTIANE PETER has been a comics colorist for almost seven years, working with DC, Dark Horse, Image and Boom! Studios on such titles as *Superman/Batman*, *Blue Beetle*, and *Hesed*.

JILL THOMPSON is a multiple Eisner Award-winning comic book creator. She has been drawing comics for well over half her life and is proud to have collaborated with many of this industry's great talents. She has garnered acclaim for her work on titles such as *Classics Illustrated*, *Wonder Woman*, *Sandman*, *Death: At Death's Door*, *The Little Endless Storybook* and *Beasts of Burden*, but she is probably best known for creating and illustrating *The Scary Godmother* series which not only have been adapted for the stage, but for television as well. In 2008, Harper Collins released *Magic Tricic*, Jill's latest all-ages

series. Jill loves being an ambassador of comics to libraries and schools across the country and often lectures and conducts workshops. One day she will have a large art studio where she can conduct workshops...well, she will if that Lotto ticket comes through. When she's not writing and illustrating comics, Jill enjoys painting landscapes and city scenes. She also enjoys creating all manner of things, cooking, sewing, knitting, gardening, studying languages, building things and riding her bike. She wishes she had learned how to ride a motorcycle when she had one...

EMMA VIECELI is a freelance artist and writer based in Cambridge, in the UK. She's the artist for two of the acclaimed *Manga Shakespeare* graphic novels, and was featured in the Eisner Award-winning *Comic Book Tattoo* amongst other publications. She is currently working on two graphic novel series, one for Oni Press and one for Penguin Books, whilst continuing to work on her own independent series, *Dragon Heir*, printed through Sweatdrop Studios in the UK. It's a good thing she likes comics so much, as they doesn't seem to leave much time for anything else!

EMILY WARREN is an illustrator and colorist who lives in Los Angeles, California. In 2007 she graduated from the Illinois Institute of Art, Chicago with a Bachelor of Fine Arts in Media Arts & Animation. As a colorist she has worked on *BIG HERO 6*, *DARK REIGN: YOUNG AVENGERS*, *INCREDIBLE HERCULES*, *SECRET INVASION*, *X-BABIES* and *CLOAK AND DAGGER*. She has also done cover art for *BIG HERO 6*, *SHE HULK SENSATIONAL*, *Grimm Fairy Tales* and *1001 Arabian Nights: The Adventures of Sinbad*.



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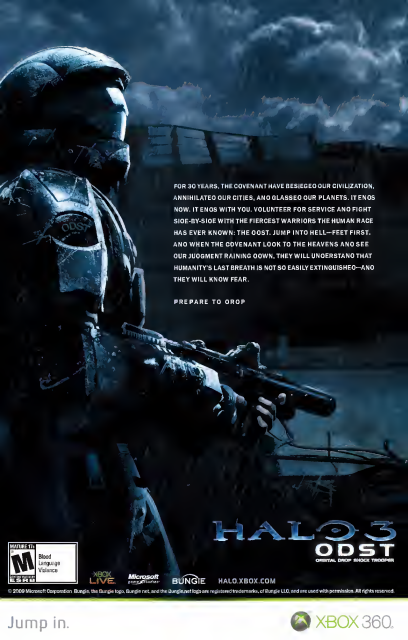
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